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Concert: Ithaca College Wind Ensemble

Ithaca College Wind Ensemble

Rodney Winther

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*"It is
my plan
to build
a school
of music
second
to none."*

—William
Grant Egbert
(1867–1928)
Founder,
Ithaca
Conservatory
of Music

SCHOOL OF MUSIC

ITHACA

ITHACA COLLEGE WIND ENSEMBLE
Rodney Winther, conductor

Der Schwanendreher (1935)
Concerto for Viola

Paul Hindemith
(1895-1963)

- I. "Zwischen Berg und tiefem Tal"
- II. "Nun laube, Lindlein, laube!"
Fugato: "Der Gutzgauch auf dem Zaune Sass"
- III. Variationen: "Seid ihr nicht der Schwanendreher?"

Debra Moree, viola

INTERMISSION

The Shifting Bands of Time (1992)*

Dana Wilson
(b. 1946)

Dedicated to Ronald Socciarelli (IC, '59)
Commissioned by the Socciarelli Foundation
in honor of his retirement from Ohio University, 1992

Elegy (1987)**

Mark Camphouse
(b. 1954)

* World Premiere performance

** Runner-up, 1989 Beeler Composition Contest

Thursday, November 16, 1995
Ford Hall Auditorium
8:15 p.m.

PROGRAM NOTES

Paul Hindemith wrote *Der Schwanendreher* in 1935 at the age of forty. A violist himself, Hindemith premiered the work with the Concertgebouw Orchestra under the direction of Willem Mengelberg. The "concerto for viola and small orchestra" is based on German folk tunes from both the 15th and 16th centuries. Translations for the folk songs reveal a simplicity in material which is in sharp contrast to Hindemith's highly complex musical style:

"Zwischen Berg und tiefem Tal"

"'Tween mountain and deep valley
there runs a free road.
He who has not a sweetheart
may not walk upon it."

"Nun laube, Lindlein, laube!"

"Shed your leaves, little Linden,
I can no longer bear it.
I have lost my own beloved,
have such a mournful day."

"Der Gutzgauch auf dem Zaune sass"

"The Cuckoo sat out on the fence,
'Twas raining hard and he was wet."

"Seid Ihr nicht der Schwanendreher"

"Are you not the Swan-turner
are you not the very same man?"

Debra Moree, our guest soloist this evening, received bachelor and master degrees from the Indiana University School of Music, where she was a student of Abraham Skernick. She has held numerous teaching positions including the University of Northern Colorado, University of Memphis, Meadowmount School of Music and the Interlochen National Music Camp. She has been heard in live and radio broadcasts in this country and abroad as a member of the Memphis String Quartet and the Colorado Arts Piano Quartet. Ms. Moree has been on the faculty of the Ithaca College School of Music since 1991. She is a member of the Ariadne String Quartet and the Cayuga Chamber Orchestra.

The Shifting Bands of Time was written by Dana Wilson in honor of Ronald Socciarelli, Director of Bands at Ohio University and commissioned by the Socciarelli Foundation in honor of his retirement in 1992. The work is in an A-B-A form and utilizes many of the compositional techniques which have come to be associated with Professor Wilson's wind writing. Most notable of these techniques is the development of an increasingly complex rhythmic whole that is created by the overlapping of several simple parts. The composition is also marked by a highly energized spirit and an economy of melodic motifs, which subsequently undergo various permutations as the music evolves.

Ronald Socciarelli is a New York native who was born in Little Falls in 1932. He went on to complete a bachelor's degree at Ithaca College in 1959 where he studied with Walter Beeler. Following graduation, Ron taught at Lackawanna High School near Buffalo, finished his masters in music degree at

the University of Michigan in 1963, and then succeeded Frank Battisti in 1967 as Chairman of the Music Department at Ithaca High School. Following his nationally recognized work at Ithaca, Socciarelli was appointed Director of Bands at Northern Illinois University in 1972 and finally moved to his position as Director of Bands at Ohio University in 1973. Throughout his career, Professor Socciarelli has been known for his advancement of contemporary wind literature, having earned praise for his sensitive interpretations from such noted composers as Samuel Adler, Alan Hovhaness, Warren Benson, Alec Wilder and Karl Ahrendt among others. This author has known Ronald Socciarelli to be a warm, kind and caring person, and it is with great pride that we premiere this composition tonight in his honor.

The music of **Dana Wilson** is certainly no stranger to audiences at Ithaca College, for his compositions have become a yearly part of the Ford Auditorium concert scene since his arrive at Ithaca. He is a composer, jazz pianist, clinician and conductor who has also recently been appointed the Charles A. Dana Professorship of Music at Ithaca College. His compositions have been performed throughout the United States, and in Europe, Australia and the Far East. They have received several awards, including the Sudler International Composition Prize and the American Bandmasters Association/Ostward Composition Contest Prize, and have been recorded on Musical Heritage Society, Mark, Kosei, Whitewater, and Redwood Records. His most recent commission is to write an orchestral work on a fellowship from the New York Foundation for the Arts.

Mark Camphouse was born in Oak Park, Illinois in 1954 and at the early age of 17 wrote his *First Symphony*, which was premiered by the Colorado Philharmonic in 1972. He received his undergraduate and graduate degrees from Northwestern University, where he studied conducting with John Paynter and composition with Alan Stout. He was co-founder of the New Mexico Music Festival at Taos, which he conducted for five summer seasons, and is currently director of bands at Radford University and associate director of the Virginia Governor's School for the Arts.

Elegy was composed in 1987 upon a commission from the United States Marine Band, Colonel John R. Bourgeois, director. It subsequently received the runner-up award for the 1989 Ostwald Award for band composition, as did Camphouse's first work for band, *Tribute*. "Some of *Elegy's* principal thematic material originated from an earlier a cappella choral work based on the poem 'Morning' by the Scottish writer and poet John Henry Mackay," writes the composer. "The only non-originally composed thematic material is a quote from the religious hymn *The Church in the Wildwood* by Dr. William S. Pitts. Some of my earlier childhood recollections are of my father singing me to sleep with this wonderfully simple tune. In addition to this work being an elegiac tribute to my late father, the work's intense lyricism and rich harmonic vocabulary serve as a sincere musical memorial to the heroic sacrifices made by men and women of the armed forces in the defense of freedom."

ITHACA COLLEGE WIND ENSEMBLE

Rodney Winther, conductor

Flute/Picco

Liisa Grigorov, piccolo
Nazuki Hikida
Lori Kesner
Lynne Kohlmeier*
Jennifer Taylor

Oboe

Matthew Jenkins*
Christine Kaufmann
Leslie McClelland

English Horn

Lesley McClelland

E♭ Clarinet

Deborah Bianchi

Clarinet

Shannon Ashe
Kate Berning
Deborah Bianchi
Sherylanne Branning
Diane Diffenbaugh
Michelle Hoover
John Waytena*

Alto Clarinet

Peggy Ho

Bass Clarinet

Shannon Ashe

Contra-Bass Clarinet

Kristen Frappier

Bassoon

Kirsten Boldt*
Julie Walton

Contra-Bassoon

David Resig

Alto Saxophone

David Bristol*
Scott Shirk*

Tenor Saxophone

Doug Elmendorf

Baritone Saxophone

Margret Schaefer

Trumpet

Matt Byrne
Amy Carpenter
Tony Godoy
Jason Miklowcic*
Lisa Tserkis
Shawn White

Horn

Michelle McQuade
Kari Osborne
Kelby Stine
Helen Werling*

Trombone

Tracy Burke*
Craig Harrigan, bass
Phil Obado

Euphonium

Bonnie Berry*
Eric Spinelli*

Tuba

Bryan Doughty*
Eric Falci

* principal of section

Members of the Wind Ensemble have been listed alphabetically to emphasize the rotation of parts within some sections and the importance of each individual.

Double Bass

Brad Aikman+
Christopher Jevens*
Michael Ward+

Violoncello

Carrie Cimildoro+
Michael Dewhirst+*
Fran Koiner+
Zachary Levi+

Harp

Barbara Dechario+

Timpani

Marc Whitman

Percussion

Gary Burghdorf*
Jay Fisher
Emily Lemmerman
Donald Meier
Eric Neuser

Graduate Assistant

Robert Zazzara, Jr.

* principal of section
+ assisting musicians